

Bring Back

# Beach Boys

## Stay

### 64

Happy Endings



White  
Christma

December 1981

22 Avondale Road  
Wealdstone  
Middlesex HA3 7RE

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Brian Wilson solo albums seem to follow an 11-year cycle (1966 - PET SOUNDS; 1977 - LOVE YOU; 1988 - ???). and the imminence of another rekindles all the old hopes and fears, with one worry predominating - after all this time, will the damn thing be any good? Within the last few months we at the mag have received conflicting reports, ranging from the ecstatic ("it's gonna be stunning") to the despairing ("it's gonna be awful - if it's released at all"). The problem arises when one realises that both these viewpoints come from people with as much of an informed inside view as is possible - business as usual. For what it's worth, my view is as follows: having spent so long, with so many people assisting, and with songs reportedly sounding SMILE / PET SOUNDS / LOVE YOU / WILD HONEY - ish, I'm not expecting too much at all. I'd love to be amazed and surprised, but I'll settle for two good tracks out of ten...

**THE BEACH BOYS WISH YOU  
A VERY MERRY CHRISTMAS.**



It's that time of year again... when we look back at what was, what could have been and anticipate the coming twelve months, more with hope than expectation. Concisely, another Beach Boys Xmas.

For us Europeans, of course, 1987 was the year our seven year vigil was rewarded with some live shows: personally, I thought the band were at best average, occasionally dire, on the whole sub-par... but as the letters pages of STOMP have shown, I'm evidently in the minority. Nonetheless, nothing will sway me from my belief that at Wembley, the unthinkable happened, and Brian's music became secondary to the event...

It's been a thin year on vinyl, too. Granted, it was nice to see "Wipeout" climb the charts on both sides of the Atlantic (and I'll cheer anything that gets the Boys' name in the public eye, and is legal) but honesty brings the realisation that had it been the Fat Boys and Pat Boone, the sales would have been the same... and it would have been so much more satisfying to see our band climb the charts under their own banner; but to do that you have to a) have recorded something and b) have a record deal, something the Beach Boys have lacked since late-1986, and seem disinclined to acquire. Could it be that they've finally given up and resigned themselves to the oldies circuit? It certainly seems so - would you turn down Brian Wilson's offer to produce your album?

For Brian, this last year has been one of gradual progression tinged with the occasional setback, but the solo album (3½ years and counting) is promised for Spring, and there have been signs of a growing desire to make a final break from the Beach Boys and go it alone. At the time of writing, in fact, the final parting of the ways may have commenced, if our sources are as accurate as usual.

But all this lies in the future, beyond the turkey, pud and carol singers. Having seen out 26 years, there seems no reason why the Beach Boys, with or without Brian, shouldn't see a 27th, so to our Boys of Summer, the best of the season from all STOMP subscribers. Happy birthday to Carl, 41 on 21st December, and a smile to the memory of Dennis who would've been 43 on 4th December. It doesn't seem four years.

And finally, from Pip & Chris, Michael, Roy, Trevor, Nick, Andrew and myself, Merry Christmas and a Happy New Year to all our readers. See ya in '88.

## AGD

Back issues available: 51, 52, 53, 55, 56, 57, 58, 59 and 62 £1.50 per copy. Overseas add 50p per copy.

**REVIEWS**HAPPY ENDINGS

"Happy Endings"? .... Hardly?

Upon meeting Bruce earlier this year I was (along with sundry other Beach Boys fans) informed to expect nothing less than the second coming in the form of the new Beach Boys single.

After waiting for months with my appetite whetted after hearing muffled snippets at the Convention, I was not greatly disappointed when confronted with the end result.

I was fortunate to hear "Happy Endings" in its exquisite original form a few years ago. Then it was entitled "Brand New Old Friends" and featured Curt Boetcher and the rest of the California crew in, ironically, a song about a series of other films, namely the wondrous Marx Bros. I say 'ironically' 'cos "Happy Endings" is also tied in with the movies in this case as the theme to a Whoopi Goldberg vehicle named "The Telephone".

In its original form "Happy Endings"/"B.N.O.F." contained the most exquisite vocal arrangements I have ever heard and a lyric which puts any of Bruce's other efforts, to shame. In its stead we have a lead vocal by Little Richard who obviously had other things on his mind or mayhap he was in the middle of a sermon and only had time for a quick one-take session.

Lyrically it's finally managed to rival "Wrinkles" in the banality stakes. Easter Bunnies? C'mon guys these are the '80's and whilst the sentiments are lovely, how many of the record buying public still hold out for a return of the "Woodentops" and childhood days? I cringed when I first heard it over the airwaves but it's getting easier to bear with subsequent listenings.

Carl, Alan and Mike sing their respective parts wondrously and the need for Mr Penniman's appearance appears all the more baffling, even Brian could have hit the notes better than he, but I suppose they have a scapegoat if and when it stiffs. Musically, the chorus is splendid as it is the entire chorus to B.N.O.F. and whilst it is sung a key lower than the original it puts any post-SUNFLOWER arrangement to shame.

The song itself isn't as bad as I've made out although I don't think it will be a hit. It's just that I was expecting the Second Coming - and it never quite arrived.

JAMES CROWTHER

For some strange reason the new Little Richard/Beach Boys song has been issued in two different lengths on 45. The US release contains the full version which runs for 4 mins 32 secs and includes all the horn arrangement by Steve Douglas. Whereas the UK single clocks in at 3.58 and fades much earlier which might prompt more airplay but doesn't help fans who want the complete version. The 'live' 'B' side "California Girls" is from Washington 1984.

MIKE

I forgot how we came to be on the subject, but it was towards the end of my lunch-cum-interview with Bruce in L.A., 1985, that he mentioned a song that he was working on with Terry Melcher, the intent being for Doris Day to record it for "Santa Claus - The Movie". The song was called "Happy Endings"... Some 2½ years later, Melcher and BJ have finally got the track into another film - "The Telephone" - and wouldn't ya know it, it's another BB and guests effort.

By no means objectionable, "Happy Endings" is equally by no means "the best thing we've done in 15 years" (Bruce - July 1986). In fact, it's not really very much of anything other than four or so minutes easiness on the ears. Our lads' vocals are very nicely performed... in all, it's a nice record, and given the time of year, has maybe a small chance of charting - but would you buy it were it not BB-related? The song will have to stand on its own merits as the general consensus of the film is along the lines of "don't bother"!

To the archivists amongst us, the most interesting aspect is the wholesale lifting of a 1976 unreleased Bruce opus, "Brand New Old Friends", recorded by the late Curt Boettcher and his group, California. To be honest, I personally would rather BJ had left "BNOF" intact and issued it instead of "Happy Endings"... but when did the Beach Boys last do anything remotely sensible?

"Happy Endings" will probably get some airplay, if only on AOR-Middle-Of-The-Road stations, and it's a good slow-dance tune, but a chart success emulating "Wipeout"? I doubt it.

Oh, the B side? You were at Wembley? You've seen the band live in the eighties? Then you know exactly what "California Girls" live sounds like. Altogether now - "Da-DUM-da-dum-da-dum-dadada..."

AGD

THE EVER-EXPANDING REFERENCE LIBRARY

I love reading about the Beach Boys; I love writing about the Beach Boys; and when the opportunity arises, I'll even write about reading about the Beach Boys, thus the recent appearance of two new fanzines devoted to things Wilsonian is decided cause for a) celebration and b) a quick lie down...

Contrary to last issue's news page, DUMB ANGEL GAZETTE is a biannual (not a quarterly) event, issue one being a 90-page monster masterminded by Domenic Priore. The avowed aim of DAG is to be a Brian Wilson rather than a BB-orientated 'zine, with no intention of keeping up with current events not BW-related (a wise notion, and thanks for the plug...). Some people may therefore find the many pages devoted to surf music and related items (with nary a BW mention) a strange inclusion, but as the intro states, a cultural context must be established. Personally, surf instrumentals bore the pants off me, but I'd not deny others their evident enjoyment, and anyway, there's still enough quality material and writing in DAG to keep readers engrossed until the next issue. An interview with the Boys first ever manager (not Murry...) and an exhaustive chronology of the band's early years ('61-'63) are only the highlights of a generally impressive and rewarding project. Issue two is slated to be all-SMILE...

For the delicate sensibilities of yer average STOMP reader, the prose may be a trifle robust now and then; otherwise DUMB ANGEL GAZETTE comes highly recommended (N.B. to Dom re: my "Wipeout" review: I never said the guitar licks were particularly good, rather that they struck me as being too competant to be Carl...) (The AGD method of how to make friends and influence people?..Contributing Ed.)

Unlike DAG, ENDLESS SUMMER QUARTERLY boasts no set intent beyond being "a fanzine by, and for Beach Boys fans", thus wisely leaving room for future development. The initial two issues dispense basic knowledge (like we used to before delusions of grandeur set in...) mixed with reviews, comment, quizzes and so on. Given luck, it could develop into the American BEACH BOYS AUSTRALIA (no bad thing) and hopefully not into the colonial STOMP (one is more than enough, thanks!). Again, highly recommended for your reading pleasure.

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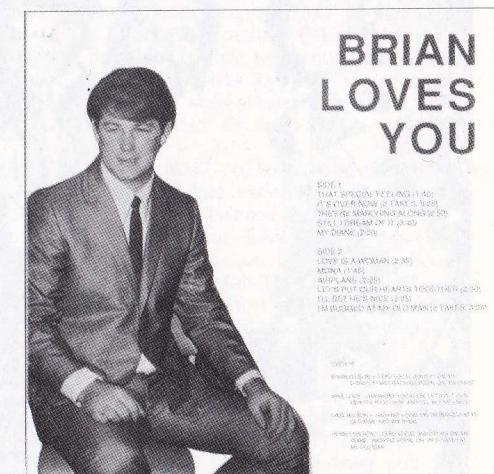
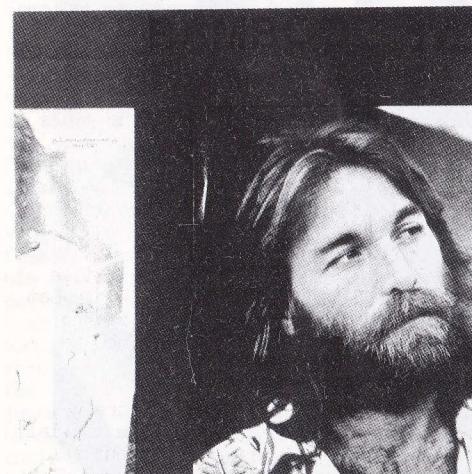
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## HAPPY ENDINGS FOR THE BEACH BOYS

Veteran surfers The Beach Boys have combined with veteran rock-and-roller Little Richard for the Atco/Critique release on 23rd November of the single "Happy Endings".

Written by Bruce Johnston and Terry Melcher, and produced by Terry Melcher the song is taken from the forthcoming Whoopi Goldberg film "The Telephone".

It is backed with a live version of the classic Beach Boys number "California Girls".



## LITTLE RICHARD & THE BEACH BOYS

Critique  ATCO

## A QUESTION OF PERSPECTIVE

BRIAN LOVES YOU - Label title "Smile Some More"

RT-4661 - Local Reduction Institute.

SIDE ONE: That Special Feeling, It's Over Now, They're Marching Along, Still I Dream Of It, My Diane.

SIDE TWO: Love Is A Woman, Mona, Airplane, Let's Put Our Hearts Together, I'll Bet He's Nice, I'm Bugged At My Old Man.

BAMBOO - Label title "Shore Leaves"

ST-1444 - Bamboo Records

SIDE ONE: Moonlight, It's Not Too Late, Companion, School Girl, Wild Situation.

SIDE TWO: Baby Blue Eyes, Love Surrounds Me, New Orleans, He's A Bum, Holy Evening.

It's probably true to say that, were it not for the steady trickle of BB bootlegs these last five or so years, some of the more terminally afflicted Wilson Watchers might well have decided the whole thing too silly for words and turned their energies elsewhere... and why not? A slew of compilations and odd (occasionally very odd) guest vocals plus a studio LP of dubious merit is hardly compensation enough for the Vigil Of The Faithful.

Even more rewarding than the simple existence of these 'collectors items' (Hi Mark!) is the fact that, by and large, the quality of both material and pressing is - for 'boots' - very high indeed. With few exceptions, all post-1976 archive material available on disc comprises studio material: compare with the myriad Beatles/Springsteen/Dylan/whoever bootlegs, most of which are live recordings of often appalling quality. In the field of quality archive releases, if nowhere else, the Beach Boys are still undisputed leaders.

The two latest 'releases' maintain the standard initiated by the now-legendary LANDLOCKED boot and add an additional insight into the musical mind and working methods of the two most talented of the band (sez I), Brian and Dennis. However, as with anything even remotely BB/Wilson affiliated, there's a caveat - Brian's (and to a lesser degree, Dennis') material as presented here are works-in-progress and must be judged accordingly.

BRIAN LOVES YOU, in fact, consists mainly of demo recordings hailing from late 1976 (with one exception) featuring Brian solo at the piano. Longtime acolytes will at once realise that such a dating means but one thing: however good the songs may be, the execution will leave much to be desired. These performances are not polished...

Someone has, for once, displayed some intelligence in the track programming, grouping the songs into unreleased/released groups. Kicking off with the former, "That Special Feeling" amply demonstrates both Brian's then-rampant proclivity for near-nursery rhymes - "Sand and sea and you and me/Underneath the Kumani tree" - and his by then ravaged vocal chords: gruff would be a charitable description... The song itself is similar in theme to the also unreleased "Marilyn Rovell" but nowhere near as much fun.

From the ridiculous to the sublime: two takes of "It's Over Now" follows, the first being little more than a rushed talk-through of a song that Brian had but recently completed, if the fluffed lyrics are anything to go by. The second take is marred by just the single fluff, and to hear Brian singing lines such as "The flame of love we had has finally died/Can't take this emptiness it's left inside" makes his own uneasiness about his ability to write lyrics almost baffling. Likewise "Still I Dream Of It", almost perfectly performed and sounding exactly like a stripped-down version of the ADULT/CHILD standout. Both titles are evidently drawn directly from Brian's current experiences, and the added emotion does nothing to harm the songs. Unfortunately, the people responsible for tracking the album evidently share one aspect of Bri's sense of humour, for splitting these two glorious cuts is "They're Marching Along", a slice of pure juvenilia whose main point of interest is Brian's apparent inability to read his own handwriting, thus: "They put their coats... When the rain comes down, they put on their coats/Little children, they're marching along/When it gets too floody they put in - they get in their boats..."

The side closes with the only stereo cut on the LP, Brian's original 1976 production of "My Diane" in which Dennis sings his heart out for his big brother. Stripped right back to drums, piano and vocals, this cut makes one realise just how unsympathetically Ron Altbach treated the raw MIU material...

Side two showcases material that did see release, thus allowing an interesting comparison. "Mona" is hurried through to the point of being perfunctory, and "Love Is A Woman" hardly fares better, "Airplane", on the old hand, is accorded Brian's best mock-crooner Vegas treatment whilst "Let's Put Our Hearts Together" actually comes across as a cute little song... but it's "I'll Bet He's Nice" that really gets the rest of the band sitting up, genuine cries of surprise and delight greeting the change into the middle-eight. Closing the album is a set of out-takes from the 1976 "It's OK!" TV Special... and it's strange to note that, with at least one perfect rendition of "I'm Bugged At My Ol' Man" in the can, producer Lorne Michaels chose to use a take during which Brian almost expired from a coughing fit. So much for artistic responsibility...

All in all, BRIAN LOVES YOU fulfills it's brief by being an unique insight into Our Man's mind and working methods at a time when he was cautiously getting his act back together again. Musically it may not be the tops, but as a social document, it is essential. (Missing from this album - but available on the CALIFORNIA FEELING bootleg - is "I'm Beggin' You Please", a fragmented yet stunning slice of pure Brian, recorded at the same rough time as the rest of the BRIAN LOVES YOU tracks.)

The musicians amongst us will undoubtedly find BAMBOO much more immediately satisfying and accessible as all of the tracks (bar one) are finished studio recordings. The bulk of the ten titles were slated for BAMBOO, Denny's unrealised follow-up to PACIFIC OCEAN BLUE, the other being a 1977 vintage track. But for newcomers, a little history.

Following the critical and modest commercial success of POB - some 200,000 copies sold, high of '96 - Dennis went straight back to the studios to record his second solo LP... which of course never happened. In 1986 I spoke with Tom Murphy, the engineer for the BAMBOO sessions, and he informed me that the project was abandoned when CBS-Caribou, despite being more than pleased with the recordings to date, withdrew their financial support when it became evident that Dennis was having trouble concentrating on finishing anything. Additionally, his voice was beginning to deteriorate alarmingly...

The loss is ours: two BAMBOO cuts emerged on the Beach Boys LIGHT ALBUM, and in "Baby Blue" came a hint of what we were missing. The other, "Love Surrounds Me", has always been regarded in a lesser light, due in no small part to Bruce's foggy mix...

The opening cut on the boot, "Moonlight", graphically highlights the fact that, however hard Carl tried to rock, Dennis knew how without even thinking. 3.25 of a driving, dense DW production, the song bears a close musical similarity to "What's Wrong". Great horns, great guitar, great vocal... in fact great rock & roll...

"It's Not Too Late", conversely, shows the other side of the drummer's music and rivals "Baby Blue" as the best DW ballad since "Forever". Carl duets with his brother, and the juxtaposition of the vocal textures is little short of inspired. Imagine "Love Surrounds Me" with a more sympathetic production, and there you have it, manna to the faithful (though admittedly heavy going for the average listener...)

"Companion", a Carli Munoz co-composition (he also produced it) presents an interesting excursion into the Latin American field, the track being based around a slapback bass line and percussion arrangement lifted straight from the Chick Corea songbook. And very good it is, too, a dubious mystical lyric notwithstanding - "I am your constant companion/ I have travelled here before". Do I detect the hand of Mike Love? Overall, a most successful experiment. "School Girl" was originally set for POB, but cut at the last moment, and for BAMBOO Dennis re-recorded practically the whole song, only Karen's hand-claps surviving from the original sessions. The drumming in the second section would bring tears to Phil Collins's eyes and overall... well, how would you expect a Dennis Wilson song called "School Girl" to sound? Exactly, and that's just how it is, hard, punchy and with a lyric guaranteed to give any parent hypertension: feminists too.

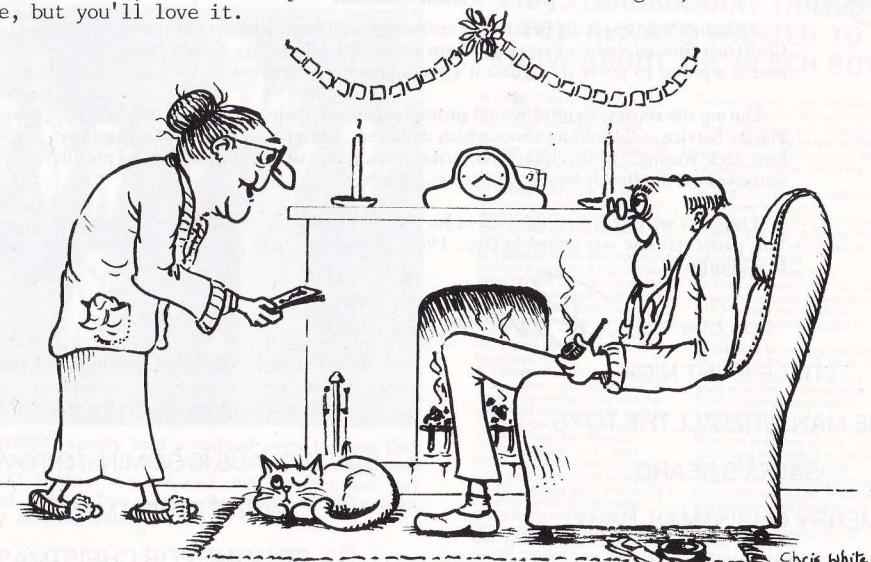
Side one closes with "(I Found Myself In A) Wild Situation", which I'm reliably informed was originally penned in 1970 and concerned one Charles Manson. Needless to say, the lyric was revised before recording! Sparser than your average DW production, the song nonetheless registers as a classic, thanks to excellent backing vocals by Carl and Bruce, and a lyric which ranges from the spiritual - "My Lord/Thank you for the sweet inspiration" - to the basic - "She took off her clothes and moved in my direction" - in seconds flat. Of all the BAMBOO cuts, this is both the most enjoyable and commercial... OK, so the last line needs a little surgery, but that's Denny.

The version of "Baby Blue Eyes" opening side two is a rough track, with Carl's equally rough vocal intended only as a guide and Dennis's vocal lines absent. It is interesting to compare this with the released version, "Love Surrounds Me" following would appear to be the LA track minus final sweetening - at any rate I can only detect the very slightest variances to the album cut. (Completeists note: the high vocal at the fade is, as was long suspected, Christine McVie.). The next cut is the unfinished instrumental track for a song entitled "New Orleans", sounding like a heavier "What's Wrong". Fun enough, but I'd like to hear the vocal.

"He's A Bum" is perhaps best described as Dennis's "Busy Doin' Nothin'", i.e. there's a strong element of autobiography in the lyric, thus: "He's a bum/Lyin' in the sun/ He's a dog without a bone/He's a bum/He's a sailor/Some people say he's lost his lady/ But he's alright, it's alright, it's alright." Verse two and the coda develop the theme over a track building slowly yet with restraint. Denny's rough vocal fits, as do the slightly uneven backgrounds (provided by sundry journalists, amongst them one David Leaf). Closing the album is "Holy Evening", Dennis's contribution to the unreleased MERRY CHRISTMAS FROM THE BEACH BOYS and a highpoint of that generally lame set of songs. Moody, affecting, warm in a melancholy fashion... pure Dennis.

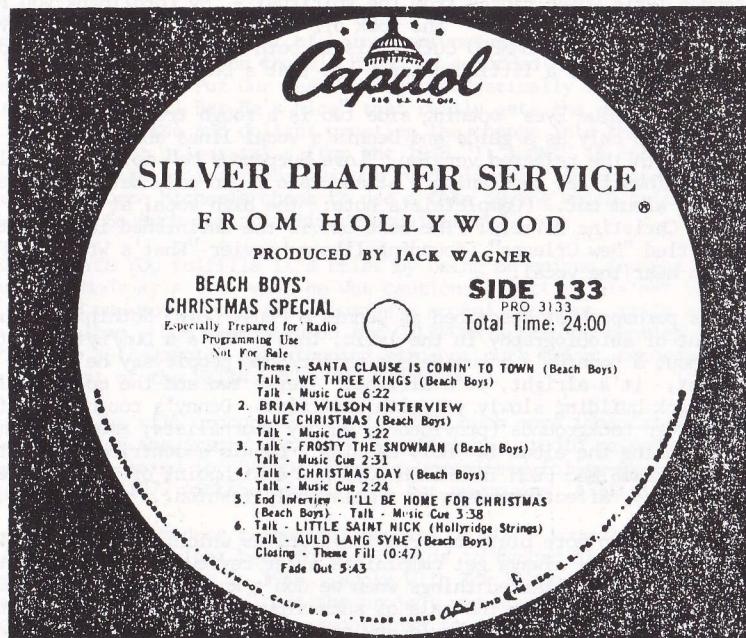
So, there you are - two more platters from the archives which, strictly speaking, shouldn't exist. Now, we always get complaints after reviewing bootlegs to the effect of "Why tell us about the blasted things when we don't know where to get 'em?" It is, of course, illegal to advertise the sale of such album... but before we review them, we have to get them, don't we? And, should any readers be visiting the east coast of the US in the future, there's a store in Delaware which stocks not only a host of quality secondhand albums, but also a goodly selection of, shall we say, unusual releases? Drop in to Jeremiah's, 246 Philadelphia Pike at Marsh Road, Wilmington, DE 19809. You'll go broke, but you'll love it.

AGD



"STOMP number 316 has just arrived, dear - it says Brian's album should be out next August."

# CHRISTMAS



## THE 1964 BEACH BOY CHRISTMAS SPECIAL RECORDING:

By: E. William Gronroos

Although many serious Beach Boy collectors will shake their heads and say "what Christmas Special," when I've asked them about this LP, it does indeed exist. And here is a photo to prove it. I guess it's just a previously unknown - by most - recording.

During the sixties, Capitol would promote some of their artists with this Silver Platter Service; a 24-minute show which included a brief interview of the guest, by host Jack Wagner. In this interview, Brian chats about the arrangements and products used on the Beach Boy's "Christmas Album."

The discs were sent to a selected radio station in each of several hundred markets. This particular one was issued in Dec., 1964. Perhaps it's one of the rarest of Beach Boy albums?

side one

Brian Wilson

side two

LITTLE SAINT NICK

THE MAN WITH ALL THE TOYS

SANTA'S BEARD

MERRY CHRISTMAS, BABY

CHRISTMAS DAY

FROSTY THE SNOWMAN

WE THREE KINGS OF ORIENT ARE

BLUE CHRISTMAS

SANTA CLAUS IS COMIN' TO TOWN

WHITE CHRISTMAS

I'LL BE HOME FOR CHRISTMAS

AULD LANG SYNE



★ BEACH Boy singer Carl Wilson proudly shows off his bride—after a secret wedding where celebrity guests sneaked in at the back door of the church in Las Vegas, Nevada. Carl, 40, married entertainer Dean Martin's 31-year-old daughter Gina. Dean was there to give away the bride—and threw a big bash afterwards at the hotel where he is starring in cabaret.

## CARL'S BACK DOOR BRIDE



CAPITOL RECORDS recently held a cocktail party in New York honoring the Beach Boys. In first row, left to right, are Dennis Wilson and Al Jardine. Second row, left to right, are Roy Batachio, Carl Wilson, Tom Rogan, Ken Luttman, Mike Love, Wade Pepper and Ken Veeder.



was writing his tunes. Although he

lived in a swank mansion he spent a lot of time in a tent in his garden and insisted that all his meetings with snoot business people and accountants were held in his swimming pool.

● **SIX:** He started to write very odd tunes too such as

"Vegetables," which was all about vegetables, and "A Day In The Life Of A Tree" which was all about being a tree.

● **SEVEN:** When Paul McCartney came round to visit Brian the tortured tunesmith fled to his garage and sat there blubbing while Macca tried to coax him out.

● **EIGHT:** More tragic still was the death of Dennis in 1983. The only Beach Boy who was ever good at surfing drowned while swimming when he'd had too much to drink.

● **NINE:** Despite it all The Beach Boys are still going strong. They don't have too many hits these days but they still draw big crowds. Paul is still in himself

is something of a Beach Boy fan, and when he was Governor of California gave a special dispensation allowing Dennis to be buried at sea.

● **TEN:** Both Brian and Carl may be a bit tubby but they're not half as porky as The Fat Boys.

From Smash Hits magazine.

RICHARD MAGEE (A.K.A. DAVID COLLEN) : THE INTERVIEW

A few issues ago we printed a letter from a certain Richard Magee which provoked an unparalleled response from outraged STOMP readers. This was because the comments were from an ex fan's point of view, Mr (so-called) Magee having lost the faith some twenty odd years ago. After a certain amount of detective work I discovered he now lives not far from me, so in order to settle a few points and armed with my trusty cassette recorder I paid him a visit. Though he was reluctant to talk at first the conversation (shown here in edited form) eventually proved interesting:-

C.W. Okay, for a start I happen to know your real name is not Richard Magee but David Collen - why did you use an alias?

D.C. How did you find that out? Was it Steve told you? (Steve is the chap whose copy of STOMP David Occasionally peruses.) Well, I don't know really - I suppose I thought I might get some bricks through the window or something. I just wanted to stay anonymous.

C.W. Were you aware of the number of hostile letters we received?

D.C. (Smiles) Yeah, I read them. Some of them seemed sort of hysterical.

C.W. They were a bit cross. Why did you write the letter?

D.C. You didn't have to print it.

C.W. You admitted to having been a fan once - we felt you had a right to express your opinions as much as anyone else.

D.C. Yeah, I was a real fan. I got all their stuff right up to SMILEY SMILE. I didn't buy that c.p - they just went so weird; it was like they were playing a joke on everyone, y'know, lost their direction. I mean it took me a while to get into PET SOUNDS 'cos of all that orchestration and everything but I got used to it. After that, when Brian got out of his skull they just seemed to lose control.

C.W. Could you not appreciate some of the later material such as SUNFLOWER and SURF'S UP - even last year's album had a lot of good stuff on it.

D.C. I've heard bits and pieces over the years but that special sound had gone and I'd moved on to other bands.

C.W. Like Simply Red and Level 42?

D.C. I only used them as an example of good, modern bands - actually I like the Christians' stuff at the moment. What really got to me reading the magazine was that everyone thinks the sun shines out of the Beach Boys' ...., you know, they can never do anything wrong.

C.W. I have to disagree with you - there have been many times when reviews have been highly critical as have some of the letters we get from current fans. Would you expect 100% perfect material from any group on a consistent basis?

D.C. No, but let's face it they're all so bloody old - after all these years of no hits you'd think they'd take the hint.

C.W. I'd say getting a single to No. 2 was doing okay.

D.C. But that was riding on the back of a now group...

C.W. The question remains, would the Fat Boys have made it without the Beach Boys' dominant backing - which seemed to me to be the foundation of an otherwise mediocre song.

D.C. Okay, but look how old the song is in the first place - it just goes to prove my point about the surfing songs being what they do best. Basically you have to admit the Beach Boys as a group are past it - poncing about on stage at their age, it's ridiculous.

C.W. Mick Jagger's still poncing about on stage - until recently anyway.

D.C. And look what a berk he makes of himself. Bob Dylan's come a cropper recently too - even Gary Glitter doesn't know when to quit. It's a good job Elvis snuffed it when he did or they'd still be hauling him onstage in a wheelchair.

C.W. You'll upset all the Presley fans now. Did you enjoy the Wembley Concert?

D.C. You really have got your spies out haven't you? Yes, it was O.K. And before you ask, I went to hear the old songs and that of course is mostly what they played because they know that's what everyone wants to hear. Incidentally, they played loud so people didn't notice they were singing flat most of the time. It's a pity Brian didn't come over though. I really wanted to see him - even though he can't sing for s..t any more. After all he did start it all didn't he? I think if most of you so called fans were really honest you'd all admit that you'd like them still to be writing stuff that sounds like it came from 1965. I've heard your "Spanish Wine" record and even that is just a third-rate rip-off of stuff the Beach Boys were doing ten years earlier.

C.W. Thanks for those kind words but I don't think anyone expects or wants the Beach Boys to write sixties songs in 1987.

D.C. Exactly my point. Their record sales show that the mid sixties were their peak period and that's when they should have quit, while they were still on top - like the Beatles did.

C.W. Without being too personal, you must be getting on a bit yourself.

D.C. Yeah, but I'm trying to grow old gracefully (laughs).

C.W. Well, thanks for the chat, David, and who knows, perhaps Brian's album will have something on it to restore your faith.

D.C. To be honest I doubt it - I'll let you know after I listen to Steve's copy ... I shouldn't think I'll buy it myself. You're not going to print my address are you?

C.W. I'll think about it.

CHRIS WHITE

-000-



**Wilson On Sire.** Beach Boys founder Brian Wilson is congratulated for being signed to Sire Records. Pictured, from left, are Lenny Waronker, president of Warner Bros. Records; Wilson; and Wilson's executive producer-manager Eugenie Landy.

**Y**IN **Y**OUT

Chelsea Boots	DMs
Scuba-diving	Skiing
Edna Everage	Jonathan Ross
Velvet	Cotton
Beach Boys	Beastie Boys
1890s	1950s
Country cottage	Chintzy flat
Hermès scarves	Chanel T-Shirts
Indoor fireworks	Outside bonfires

From Mail on Sunday YOU Magazine.

A window into the Wilson world

For years, that crackly little 7" piece of plastic lurked unnoticed in an album cover bearing an upside-down Dutch boat. Harmless little ditty. Bit of a joke, really. Or is it?

This apparently naive and childish "fairy tale" is in fact a wealth of autobiographical insights. But it is typical of the author's subtle genius that he can turn them into musical magic. Without a doubt, the fairy tale has something magical about it. Hard to put your finger on, but it glows with a warmth, a charm, a gentle sense of humour which the accompanying album lacks. The musical snippets are enchanting, fragmented and short - painfully so. God, where have we heard that story before?

Yes - "Mount Vernon and Fairway" is probably the closest finished thing we'll get to SMILE. In many ways, the fairy tale represents Brian's coming to terms with this most traumatic period of his life and, written shortly after the rest of the group's near miss at dragging his masterpiece out of the vaults, was his only means of letting out his own feelings on the subject.

Brian's story in a nutshell.

And the "story" is so autobiographical, it's naive simplicity is almost painful. You can just visualise so many phases of Brian's life - his Bel Air mansion looking out over the Hollywood Hills, the old house at Vernon and Fairway, even Brian's "special bedroom on the ground floor", the old converted garage at the Hawthorne house, where the young Wilson would sit glued to his radio and his piano, removed from reality, "deep in a secret kingdom". He would be cut off from the outside world, the "distant lights from other castles in the kingdom".

For Brian, his Room has always been his "castle": "In this world I lock out all my worries and my fears... In my room."

Brian, like the Prince, was challenged by the secrecy and mystery of this unknown quantity (the transistor radio), but after losing sight of the light from his bedroom window, he is scared by the radio's weirdness - he becomes insecure. He runs back to the comforting warmth of his castle - bedroom: "Better get back in bed".

And for a long time, this is where Brian stayed.

The Magic Transistor Radio could easily be seen as a symbol of Brian's musical innovation. His radio is a secret, a nocturnal "gift" to which he alone holds the key.

It is intriguing that initially, "the music of Bach was playing". Brian's musical inspiration for his arrangements on PET SOUNDS and SMILE are well known, but the Magic Transistor goes beyond that, to sounds "like nothing he had ever heard before". One wonders if the "fire flies" hark back to Brian's most extreme and innovative piece of music... He is as puzzled as everyone else as to the meaning and direction of these strange sounds: "What's going on?" Where would SMILE have stopped if the runaway train had not run out of track? Would it have led the unsuspecting Prince of Pop even further down the path, into the "deep, deep forest"? Perhaps he would have lost sight forever of the light from his bedroom window.

Brian's (the Prince's) attitude to his music (the radio), is a strange mixture of curiosity, pride, secrecy, adventurousness and fear.

One only has to think back to the many stories of drug-induced paranoia of the SMILE era to explain the phosphorous green glow which scares the inquisitive young prince into running back to the security of his bed.

The Pied Piper's voice reveals two sides of Brian's paradoxical personality. On one hand, he exudes warmth, hilarity, good humour and quirky eccentricity. On the other, his words are eerie, mysterious and enigmatic. Brian was the Pied Piper until early 1967. He led his "children" (the Beach Boys) blindly in a direction they had no comprehension or control of. Sadly it was he, not the children, who suffered.

The Pied Piper embodies Brian's philosophy of the SMILE project: make people happy with music. He tells the Prince, "I figured that you would be amused by me... listen to this." He, like Brian, is fascinated by sounds, especially the "funny music" he hears in the Prince's ears. Brian the Producer can be seen in the Pied Piper too - that is, he is not visibly present, but the creator in control. His presence is subliminal; "You can't see me, I'm hidden, but you can see the green glow I make." And this magical "glow" which Brian the Piper created transforms radios into Magic Transistors, to warm the hearts of children. It is Brian the Adult Child's voice which admits, "I only want to know kids."

The Pied Piper's music - eerily similar to "Bicycle Rider", "Cabin Essence" and the rest - reaches a gorgeous crescendo, followed by his promise of more to come. But sadly, the Piper vanishes as mysteriously as he appeared. The "glow" has died. The Magic Transistor and SMILE become distant memories - like a crazy dream. The musical spark has gone out, leaving "nothing like the music of that magic night".

In anger and frustration at this broken promise, the disillusioned Prince throws the "magic" radio back into the attic. Brian, we seem to remember, broke his musical promise to the world - and the tapes were "destroyed".

And what happened then?

"Two of his brothers overheard him" and set out to rediscover the lost magic. And they almost succeeded. The joy and euphoria of the boys' discovery of their brother's discarded treasure is short lived, and it is so tantalizingly close to seeing the light of day. (By 1971, SMILE was all but in the stores - again). But the Magic Transistor Radio is snatched away from their grasp - never to be heard or found again...

And despite the brothers' and sisters' frantic search for the Radio, the "Brian of Old", they find only an odd, mysterious glimmer of the Piper's magic - the wind stirs - maybe the spark still glows...

Who knows, children, perhaps one day, the magic whirling sound of the Pied Piper will come back to visit us.

SEAN MACREAVY

# SONGSEARCH!

In this wordsquare there are ten Beach Boys' songs running consecutively (and one after the other too!) Starting at the top left corner trace the titles which run up, down and sideways - to help you on your way the first one is "Holly Gully". All the letters are used so best use a pencil in case you get lost. Answers elsewhere in the mag.

H	A	N	L	P	U	S	F	A	O
U	L	O	O	N	E	L	R	D	R
Y	L	M	D	A	T	Y	U	S	D
G	L	Y	N	R	E	S	E	S	E
U	L	D	U	O	G	I	A	I	M
T	I	O	M	E	R	O	N	G	O
A	G	L	P	O	H	L	C	P	R
I	A	E	H	N	D	A	I	S	U
N	L	E	O	C	O	R	R	O	M
M	A	E	G	K	A	N	D	L	L

## CARL & THE PASSIONS .....ONE LOOK OVER MY SHOULDER

CARL AND THE PASSIONS is one of the great BB albums. Most reviews or mere two line put-downs mention the poor production. Certainly most English copies crackle like an ocean of 'crackle and pop' cereal (the vinyl could be rubbish) but a thin, some might say tinny, sparse sound does elucidate in an odd, pleasant way, several great songs.

OK you probably wouldn't be reading this if you didn't love lush BB vocals, yet I often feel that many BB songs suffer from too many layers of vocals: e.g. SUNFLOWER's great "All I Wanna Do" is soon lost in the wash of voices. The few lush vocal arrangements on CATP, however, are perfect with "Marcella" and "All This Is That" perfectly controlled having neither too much nor too little group singing.

I remember a review in Zig Zag magazine which said the record sounded like Traffic. This may be in part true due to Ricky Fataar's drumming - rather good - and to the slightly Winwood-like feel of the piano playing: jazzy on "Here She Comes", sparse, elegant and almost tragically beautiful on "Cuddle Up", 'cooky' on "You Need A Mess Of Help" and deeply satisfying in the way it underlines some of the lyrics on "Hold On Dear Brother". Greatly enjoyable.

CATP is also perhaps the most 'deep' BB album. HOLLAND and SURF'S UP are full of serious lyrics which seem to come from the head not heart and many seem pretentious - trying to be profound. The same may be said for some of the music and this is perhaps the crux of the matter. CARL & THE PASSIONS is from the heart. The gritty vocals by Dennis express his feelings so directly and honestly - they are great moments in the BB catalogue. "Hold On Dear Brother" is a very humanitarian, warm song which would suffer with supersmooth vocals. "All This Is That", on the other hand, is well sung (a great bass line too) refined to suggest the non-material, peaceful transcendental realms of the spirit. A very adult and mature LP. All the people that I've played the album to (pretty smart, intelligent characters, fond of if not crazy about the BBs) agree it is terrific. A thousand and one duff reviews have helped this album find its way directly into the bargain bin. Procure and enjoy yourself - perhaps add your own falsetto if you miss them too much!

STEPHEN RIDLEY

## LETTERS

Dear STOMP

Congratulations are in order for pulling off another great Convention. Just a couple of comments...

There are lyrics to "Passing By", and "Let's Go Away For A While" might also have had a lyric although I haven't been able to confirm it.

I certainly agree that the Beach Boys 25th Anniversary special could have been better, but I still feel that there were some significant highlights that put this special in the "Better than nothing" category. How about the Beach Boys and the Everly Brothers... the group and Ray Charles... Carl and his special dedication to Dennis on "Heaven".... Brian singing a brand new (and a great one) song, "Spirit Of Rock 'n' Roll", and a reunion with Glen Campbell. Right there, you have more great moments than you get in a typical Beach Boys concert.

How a special like that is made for American television is a complex and lengthy story, but our variety specials here are traditionally one of compromise. They are produced with the philosophy of "something for everybody" and naturally, that means we fanatics are going to feel shortchanged.

I've seen the "Dumb Angel" Gazzette, and I encourage all Beach Boys and Brian Wilson fans to buy it. I have never seen any Beach Boys related publication, except for a few books, that have as much interesting information and one-of-a-kind photographs.

Happy Holidays,

DAVID LEAF

Dear STOMP

Recently I received a Rhino records catalogue and in answer to some things I'd asked them they wrote to say they were trying to release SMILE!!

I think it would be a good idea if you and the Team could encourage and even give suggestions to them in this attempted move? Let's all pull together - write to Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404, USA.

STEPHEN RIDLEY

-00o-

Dear STOMP

At last! Dennis Wilson's 2nd solo album BAMBOO has finally arrived, albeit in bootleg form, and whilst not a lot of attention has been paid to the packaging - it does contain 3 nice photos of the great man himself, God bless him.

The quality of the actual recordings are, what I consider, to be of very good standard considering it's somewhat illegal status, and is a definite choice to follow PACIFIC OCEAN BLUE onto the turntable. Maybe there's a bit bias towards the bass at times but that doesn't affect the excellent music (especially my favourites - "Companion" and "Love Surrounds Me").

Incidentally, "Baby Blue Eyes" (featuring Carl) is an alternative version from the LIGHT ALBUM track minus Dennis's vocal and with a woodwind track in it's place; Carl's vocals are different as well while "Love Surrounds Me" seems to be the L.A. version.

I personally haven't come across the track "New Orleans" before (an instrumental) and, as the title suggests, it has a definite jazz/blues feel to it fitting perfectly into the mould of the music Dennis was creating at the time.

This is definitely an album to look out for.

MALCOLM C SEARLES

-00o-

Dear STOMP

It's the first time in 6 years of subscribing to STOMP that I have felt I am not living in the past (and that includes the last Beach Boys album, which had two good songs in "Getcha Back" and "I'm So Lonely" and a song that sounded better before it was produced by Steve Levine, that is "It's Just A Matter Of Time"): What has brought this on is the purchase last Saturday of "Let's Go To Heaven In My Car" B/W "Too Much Sugar", by one Brian Wilson (it's quite incredible to see that name on a single). I'm not so sure whether it will be a hit, but I have played both sides to death since I bought it. They are the closest things to what I've been wanting to hear in ages with a "Love You" style backing and plenty of vocals. The solo LP will be a must for any fan if it is like these tracks. I think, at last we can say "Brian's back".

Of the unreleased songs I must say that "Stevie" has been woefully overlooked as a great if still in need of some work, song.

Question: has anyone but David Leaf heard any of Brian and Dennis's songs of the early '80's, such as "Oh Lord" (and the other gospel songs), "Dancing USA", "Sweetie", "Night Blooming Jasmine" etc.? If anyone has, what do they sound like?

Also, it is possible to get an interview with Christine McVie. In a recent interview in one of the tabloids she seemed quite happy to talk about the positive aspects of Dennis Wilson, i.e. his songwriting and her collaborations with him.

Will there ever be a chance of the Beach Boys releasing a boxed set of unreleased material? Once it was said they'd never do a video history. Maybe in another 20 years...

BOB BRECKWOLDT

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ANSWERS TO "SONGSEARCH"

1. Hullly Gullly 2. Do It Again 3. Male Egg 4. Help Me Rounda 5. Rock and Roll Music 6. Long Promised Road 7. Surf's Up 8. Lonely Sea 9. I Get Around 10. Mono.

## NEWS

As promised last issue, the BB/Little Richard collaboration "Happy Endings" saw light in the first week of November in the US, and the 23rd of the month over here, on Critique (7-99392) and Atco (B9392) respectively. The song as released is a different version to that aired at this year's STOMP Convention, some additional overdubbing including Al Jardine's vocals having been added at San Francisco's Russian Hill studios. The film from which "Happy Endings" hails - "The Telephone" - is reportedly one of the worst movies ever...

Brian - absent from the aforementioned 45 - continues to plug away at his solo album, which he reckons should be in the stores come February. The latest titles to emerge are "Up In The Sky"; a seven-minute opus entitled "Rio Grande" (described as a "Gothic Western saga..."), a revised "They're Marchin' Along" (Aaaargh! - Contributing Ed.) and something variously labelled "California Livin' Doll" or "California Barbie". The latter handle seems most likely, as a report from Down Under informs that the purchase of a Barbie Doll will enable you to get hold of a copy of the song (tape, disc, who knows?), which, although credited to the Beach Boys, is performed by Bri, Mike Love and Andy Paley... A STOMP reader sat in on some of Brian's recent sessions - his report will appear in February's issue.

According to a reliable source, Brian will never play with the band again, unless "they make him a financial offer he can't afford to refuse". Currently, he's not even speaking to any of them...

Ironically, the Beach Boys, along with the likes of Dylan, the Drifters and some Liverpool combo, are being inducted into America's Rock & Roll Hall Of Fame, January 20th at New York's Waldorf-Astoria Hotel. About time too.

CD Corner: PET SOUNDS has been rescheduled for a January release, along with SUMMER DAYS, whilst SURFIN' USA is set for the following month. Believe it or not, Capitol have chosen to use the CALIFORNIA GIRLS version of the SUMMER DAYS master, (after retitling the LP CALIFORNIA GIRLS) hence "Amusement Parks USA" and "I'm Bugged At My Ol' Man" are missing. No, I don't see any sense in it either.

PET SOUNDS is currently awaiting final mix approval from Brian. This side of the pond, 20 GOLDEN GREATS graces our store from 5th December, although it won't be promoted until the New Year. The Jan & Dean SILVER SUMMER set is also available on CD only, in the UK and retails for a bargain £5.99. (No. SHCD 162) from Castle Communications. There is also a new Carl Wilson co-composition "If This Is Love" to be found on the eponymous LEE AARON CD; penned with Robert White Johnston, it has a duration of 4.13 (DIX CD 49).

"Wipeout" - the final episode: for the chart statisticians, the remaining chart placings were as follows:

US	56-59-100-off	(19 weeks on chart)
UK	71-74- 98-off	(13 weeks on chart)

The track is also available on the NOW 10 compilation. In a recent Sunday supplement feature, the Fat Boys had this to say about the collaboration: "We may record together again. We can learn from each other - we have no sense of harmony and they have no sense of rhythm." I'll go along with that. Finally on the "Wipeout" front, the latest issue of Beach Boys Australia contains an amazing nugget of information, to the effect that Brian wasn't on the original version of the track. Sez who? Sez Gary Usher, who produced the Boy's vocals, and he should know... However, as the Fat Boys substantially altered the song before release, one assumes the good Dr. Landy got Brian to add his tones... that or someone, somewhere has done an incredible BW impersonation! Clarification gratefully received.

Fanzine news: BBFUN is changing it's format. The 'special features' are being dropped, leaving a single page news sheet issued every two months.

And finally, many congratulations to Carl and Gina Martin, who were married in Las Vegas, November 11th. Also, about time too...

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